An Introduction

to the Art of

PRELUDING and EXTEMPORIZING.

in Six Lessons for the

Harpsichord or Harp;

respectfully dedicated

TO

Miss Craufurd,

By

A. F. KOLLMANN.

Organist of his Majesty's German Chapel St. James's.

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Where may be had four Sonatas for the Harpsichord or Piano Forte with an Accomp.t for a Violin by the same Author 7 6

N.B. Just Pub.d a Grand Sonata for three hands by I.W. Hassler. ..... [illegible]

Preface

THE SCIENCE OF MUSIC very much refembles a Language, and a Perfon who can only play by Notes or Memory, but not out of his own Fancy or Invention, may be compared to one who can read a Language and repeat fome Parts of it, but who cannot converfe in it. One principal Object therefore in the Study of Mufic fhould be to obtain the Capacity of expreſs-ing voluntary Thoughts, either before and between other Pieces of regular Compofition, or without Regard to any mufical Piece.

But as the Art of Preluding and Extemporizing with Judgment requires befides other Qualities a Knowledge, which cannot be obtained in a fhort Time, and which many Performers never obtain at all, it follows: that without a certain Acquaintance with fome harmonious Paffages, which may be of the fame Ufe in learning Mufic, as Dialogues are in acquiring the Knowledge of a Language: all Beginers and many Players, are under the difagreable Neceffity, either not to encourage their own Fancy at all, or to flouriſh up and down without any Meaning and Effect. And as it is impofsible for a Teacher of Mufic to write down for every Scholar a fufficient Number of Examples to anfwer the Purpofe in Queftion, (particularly where Schools are attended) The Author has in the following Pages attempted a Collection of the faid Kind, on which he thinks it expedient to make the following previous Obfervations:

The Work in general is intended to furniſh Players of different Capacities with Subjects for Preluding or Extemporizing and thereby to render them acquainted with thofe Elements of Mufic on which they are conftructed, and with the Method, by which they may proceed from the fame to fome regular Inventions of their own.

Every Example therefore in the following Lefsons is calculated to be ufed as a fhort Prelude, or Fantafy in the Manner in which it is written, and at the fame Time (the fixth Lefson excepted) to ferve not only in one Key, Mood, or

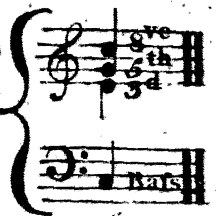
Tempo, as Compofitions in general, but to be uſed in any major or minor Mood, and to be played faſt or ſlow, as the Occaſion or Capacity of the Performer will permit.

Beſides the above, the following Leſſons are calculated to afford an equal Practice in every major and minor Mood, which, tho' it is of the greateſt Importance in learning to play, can not be obtained from Compoſitions which are not expreſsly intended for the ſame Purpoſe. And for the ſake of not mixing Notes of one Scale with thoſe of another, but to render the Practice in every particular Mood as diſtinct as poſsible, moſt Examples are entirely diatonic. By which the Work alſo is renderd uſeful for the Harp.

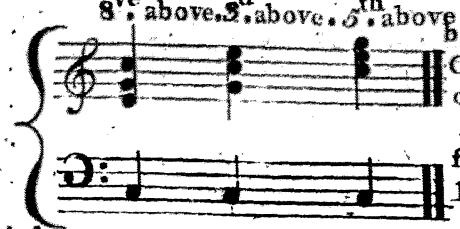
It is preſumed the whole will be found comprehenſible to thoſe who wiſh or are compelled to make uſe of it without the Aſſiſtance of a Maſter. But as the Work would have been extended beyond its intended limits by adding more practical Explanations, it muſt be recommended to Maſters more fully to ſhew the different Uſes that can be made of every Example according to the Rules and Obſervations given; and how a great Number of new Paſsages can be invented by uſing only Part of an Example, or by joining Part of one Example to another, or how thoſe who have already made a Beginning in the Study of Harmony can ſet different Harmonies over the ſame Baſs as at the End of the ſecond fourth and fifth Leſson, or how an Example can be prolongued in the manner it begins like thoſe in the ſecond and third Leſſon, or by more Ways their own Knowledge ſhall dictate. And for the ſake of thoſe who might think the preſent Attempt ſtill incompleat, it may be added that it ſhall be followed by an Introduction to Modulation, on a ſimilar Plan.

LESSON 1. Common Chords and the Marks of every major and minor Mood.

A common Chord to any Bafs Note conſists of its Third Fifth and Octave, which are to be counted upwards from the Bafs, viz:

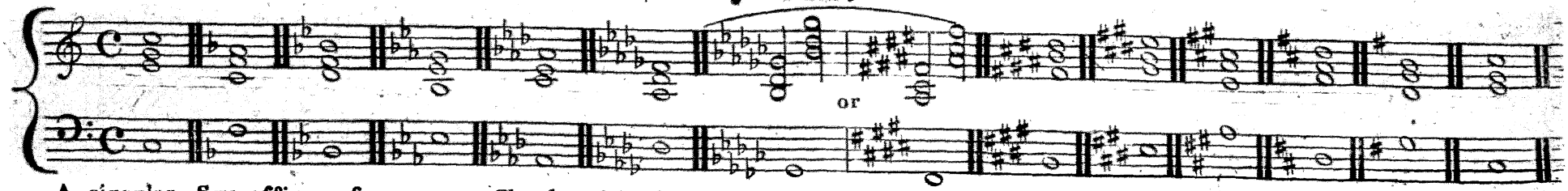


every common Chord can be taken in three different Poſitions, viz: the Third or Fifth or Octave above.

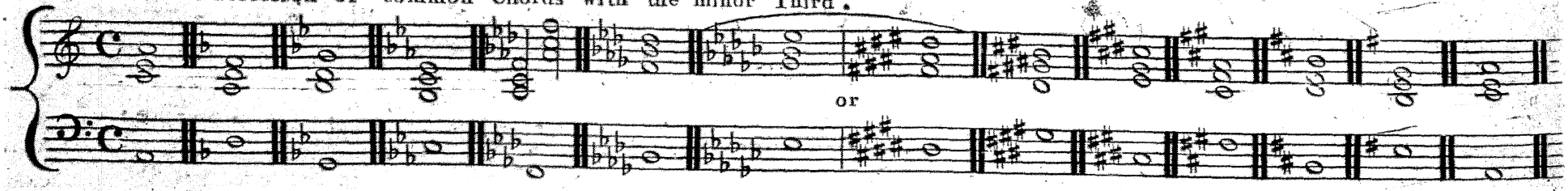


but as the 3d in every common Chord may be either two Tones or a Tone and a Semitones Diſtance from the Bafs: the former is called the major and the latter the minor Third.

A circular Succeſſion of common Chords with the major Third.



A circular Succeſſion of common Chords with the minor Third.

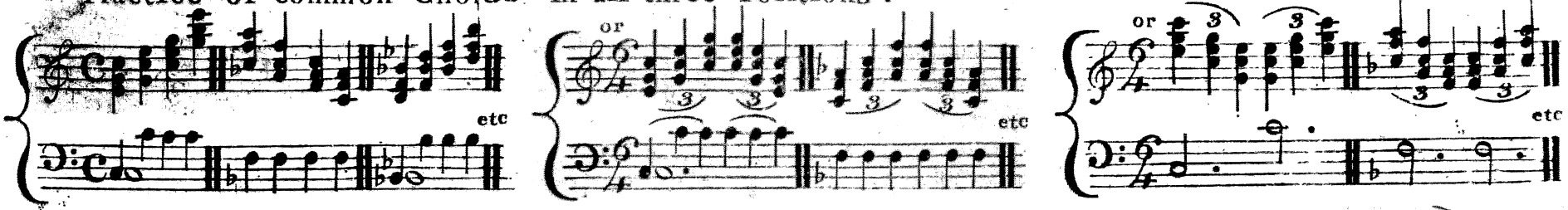


In the above two Syſtems (commonly called the muſical Circle) it muſt be obſerved: Firſtly that by Turns once the Octave and once the Third lies above, and Secondly that the Treble and Bafs always move in the contrary Motion. The ſame Rules muſt be obſerved, if either Syſtem ſhall begin with the Third above.

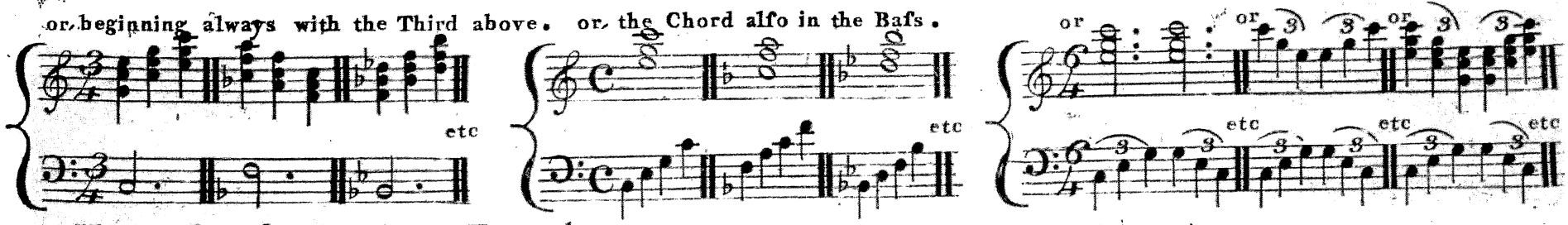
Concerning the Marks of every major or minor Mood, it appears in the above Syſtems: Firſtly that FLATS INCREASE or SHARPS DECREASE as the Bafs Notes proceed by FIFTHS DOWNWARDS: and Secondly (if both Syſtems are uſed backwards) that SHARPS INCREASE or FLATS DECREASE as the Bafs Notes proceed by FIFTHS UPWARDS. And alſo Thirdly that Flats or Sharps increaſe in the FOLLOWING ORDER viz: Flats: B, E, A, D, G, C, and Sharps: F, C, G, D, A, E. And Fourthly that both Flats and Sharps DECREASE IN THE SAME ORDER BACKWARDS.

All of which a Scholar ought to get by Heart and for the ſake of Practice never to name Flats or Sharps out of the preſent Order.

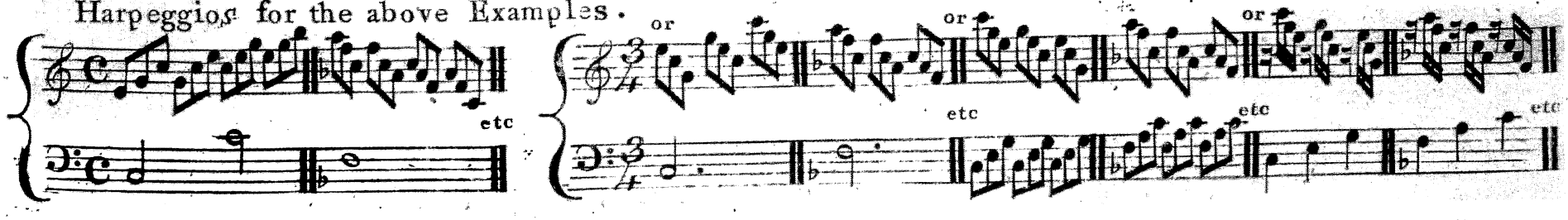
Practice of common Chords in all three Positions.



or beginning always with the Third above. or the Chord also in the Bass.

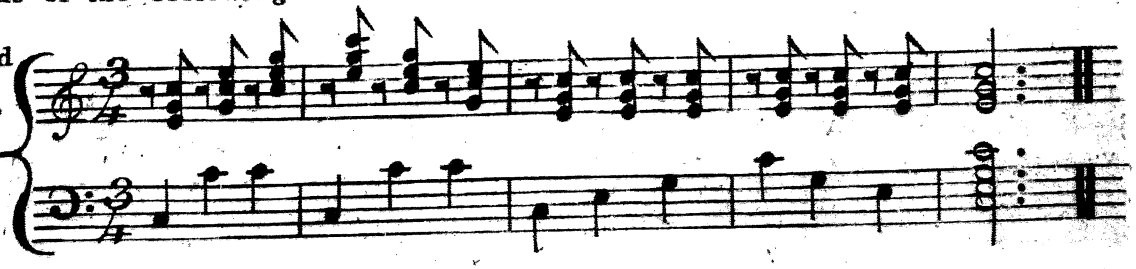


Harpeggios for the above Examples.



All these Examples ought to be Practised through the whole musical Circle, both by ascending and descending Fifths; and in minor as well as major. Which Practice it is hoped will be as amusing as it is improving in general, and necessary for the sake of the following Lessons.

A short Prelude composed from the above Examples. To be used in any major or minor Mood.



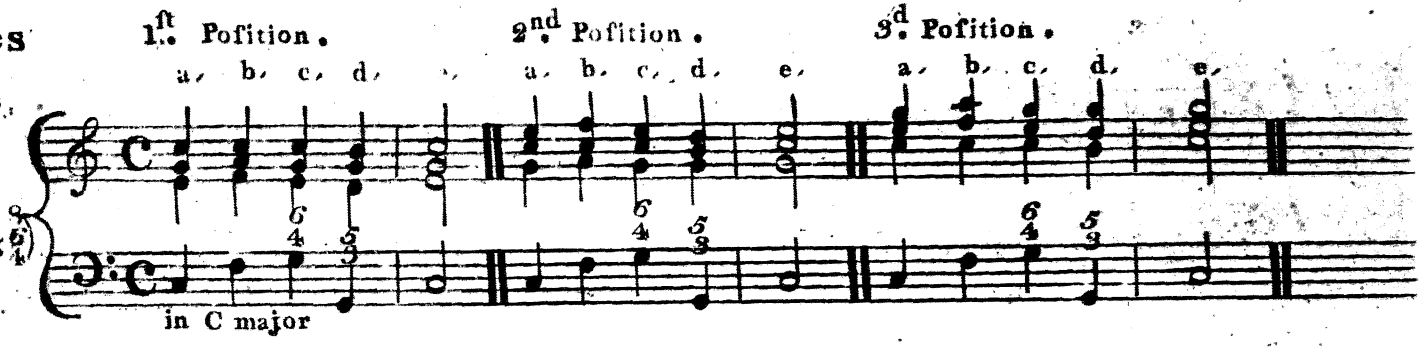
or the same with any of the above Harpeggios

Tho' many more Examples of a similar Nature could have been given, the above are thought sufficient for the present Purpose; and the Invention of more is left to every Performer's own Pleasure and Ingenuity.

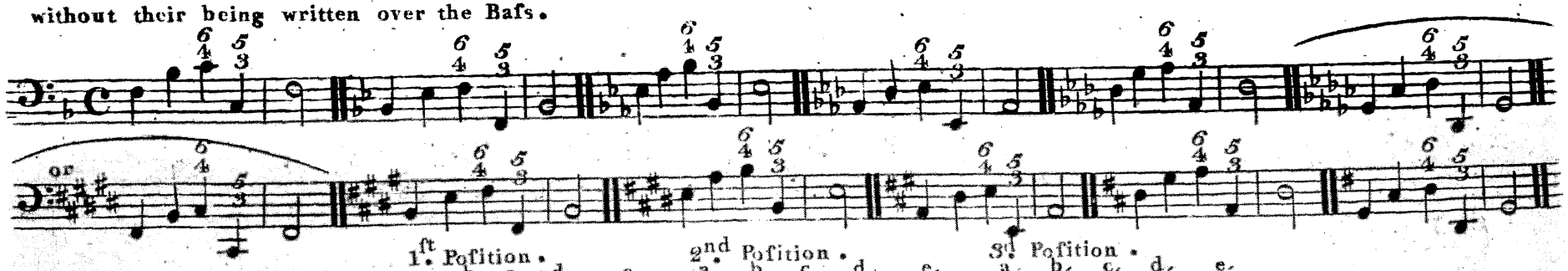
LESSON 2 Cadences

A ſimple and uſual Cadence conſiſts of the following common Chords:

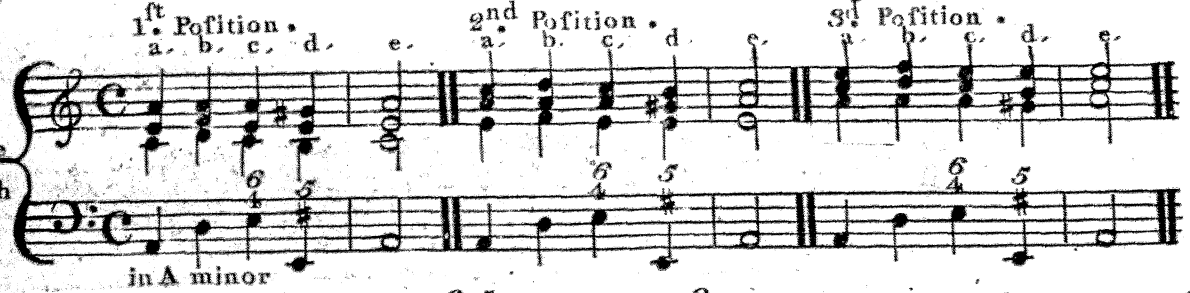
a that of the Key Note
b . . . . . Fourth
c . . . . Key Note to the Fifth (being $\frac{6}{4}$)
d . . . . Fifth
e . . . . Key Note again. Viz:



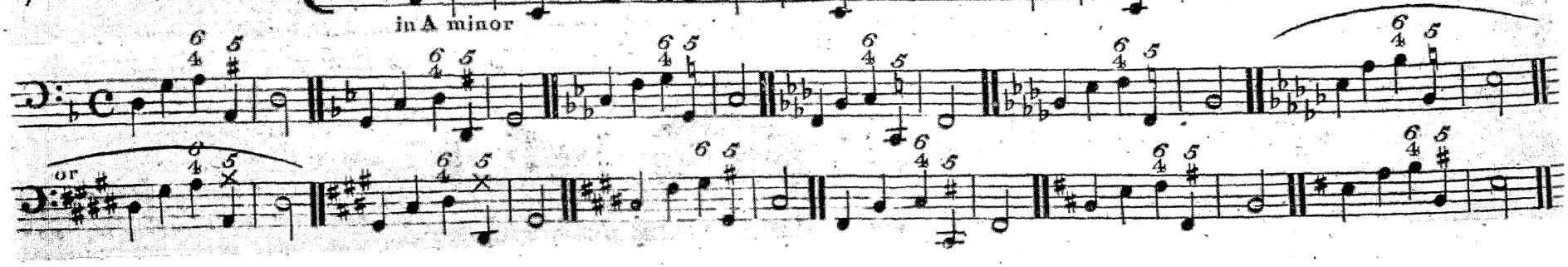
Every one of the following Cadences ought to be practiſed in all three Poſitions like the above in C major. And a Perſon who has ſufficiently ſtudied and practiſed the firſt Leſſon will be able to find out the Chords in ſuch Poſitions without their being written over the Baſs.



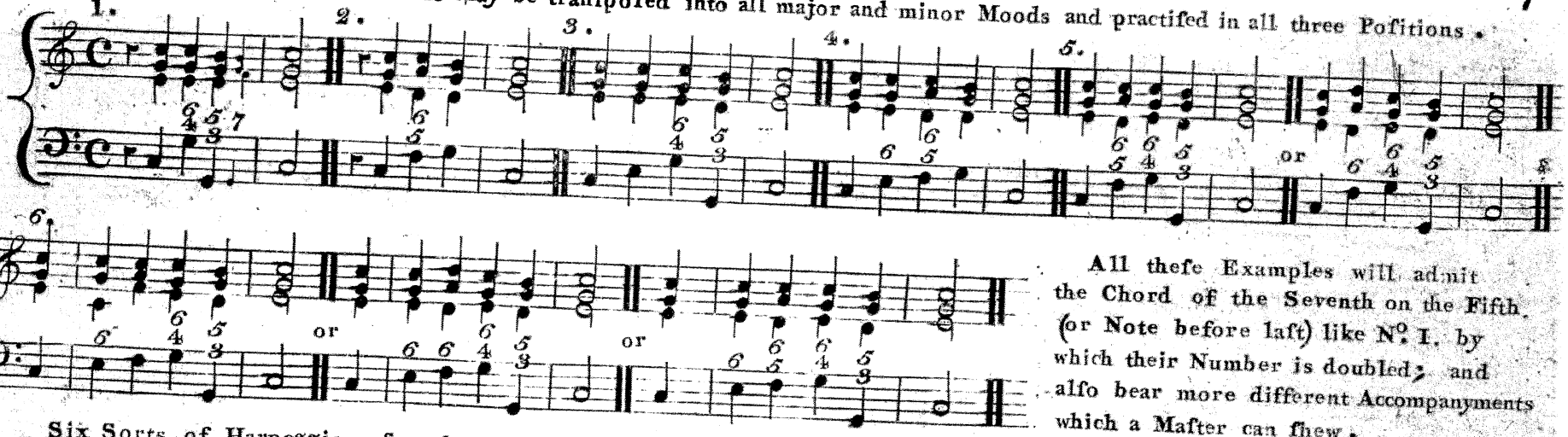
A minor Cadence conſiſts of the ſame common Chords as a major one. Which all are minor, except that of the Fifth (at d) which always is major.



The following minor Cadences likewiſe to be practiſed in all three Poſitions.

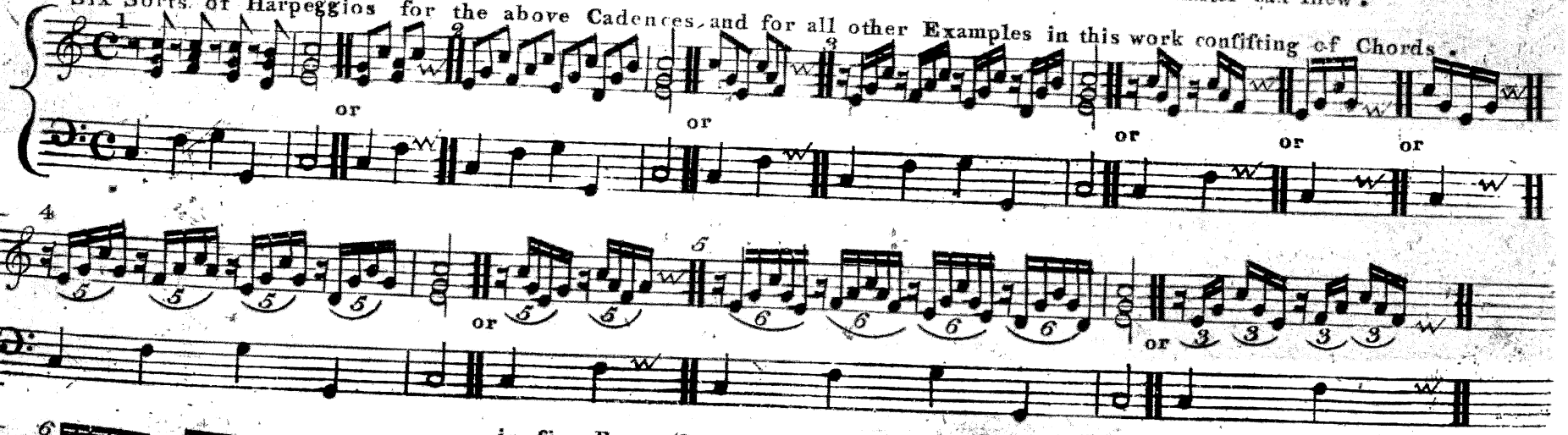


Six other Cadences which alfo may be tranfpofed into all major and minor Moods and practifed in all three Pofitions.

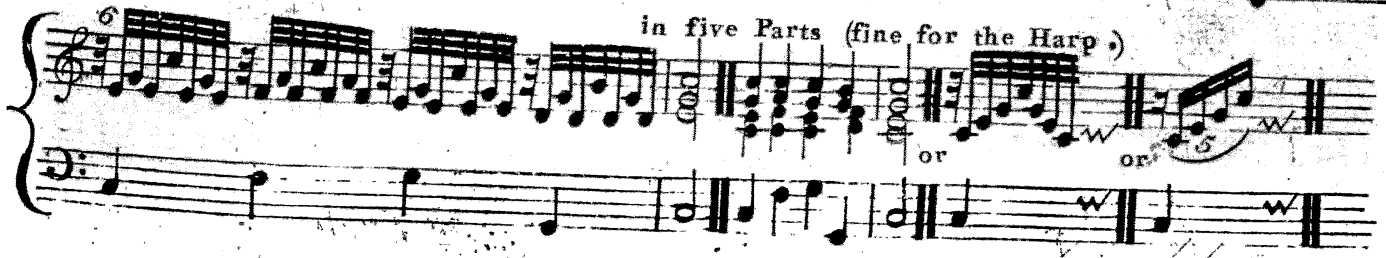


All thefe Examples will admit the Chord of the Seventh on the Fifth (or Note before laft) like N°. I. by which their Number is doubled; and alfo bear more different Accompanyments which a Mafter can fhew.

Six Sorts of Harpeggios for the above Cadences, and for all other Examples in this work confifting of Chords.

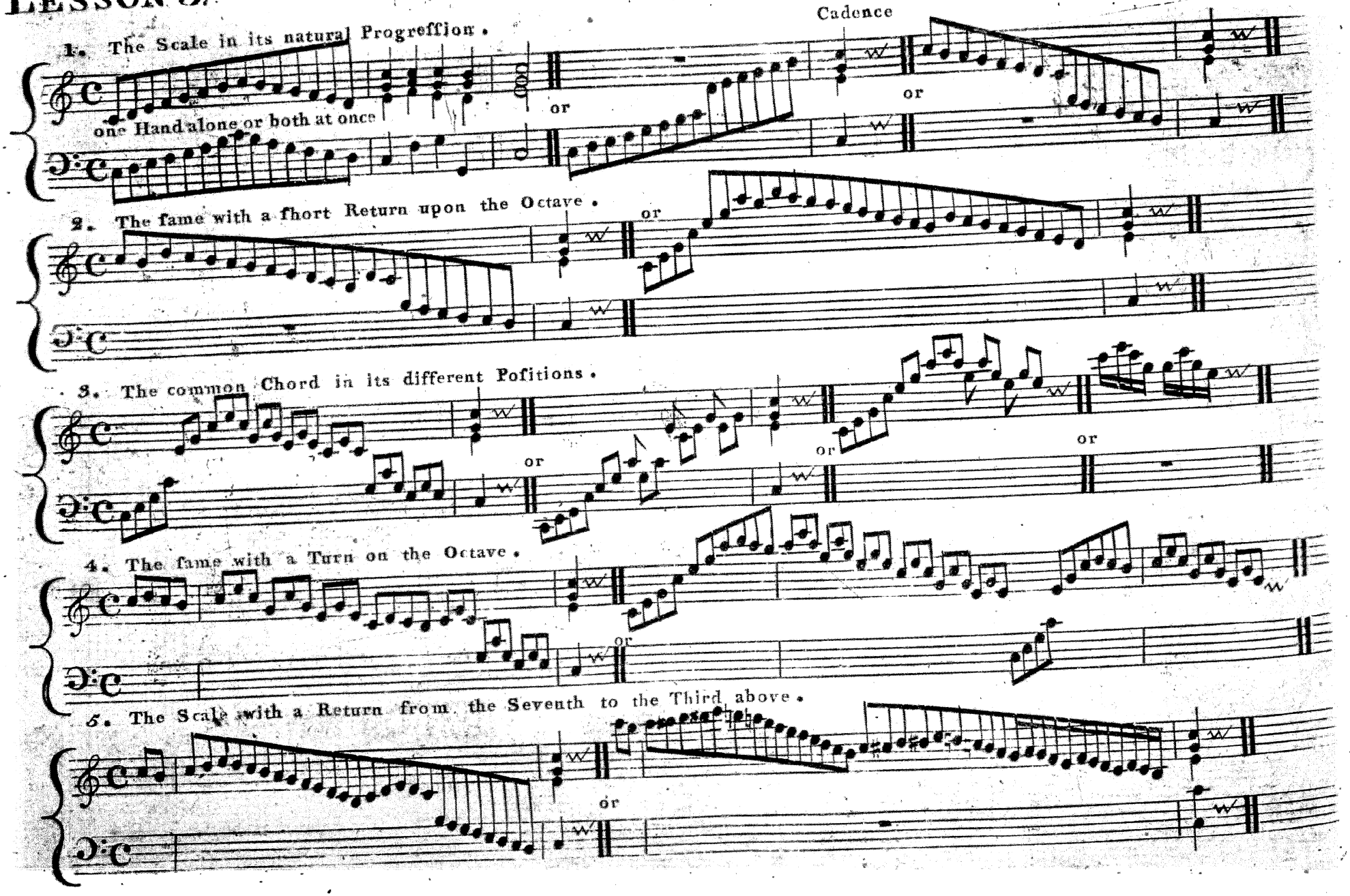


in five Parts (fine for the Harp.)

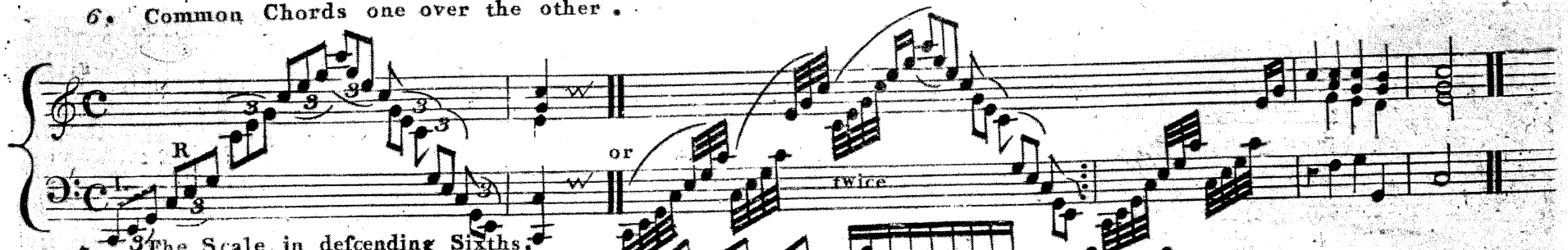


Thefe Harpeggios may be augmented to a great Number without altering the Pofition of a Chord, or touching any other Note than thofe three or four belonging to a Chord.

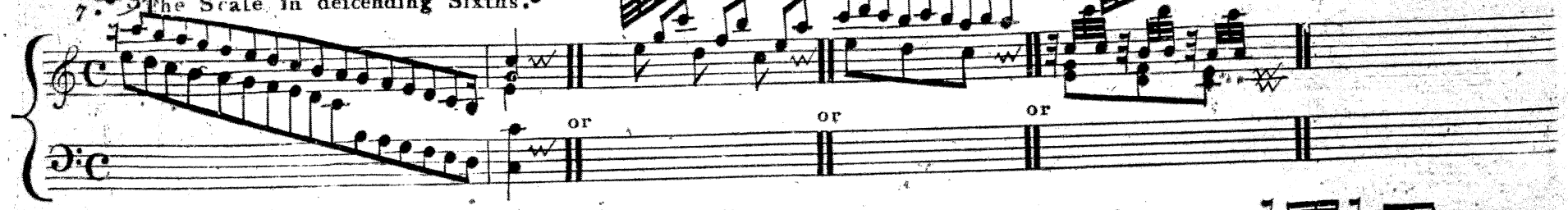
LESSON 3. Twelve flourifhing Movements arifing from the DIATONIC SCALE and the COMMON CHORD.



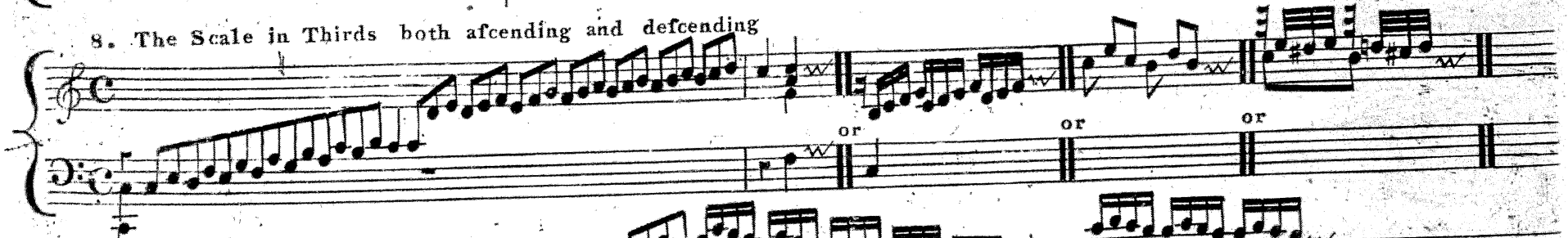
6. Common Chords one over the other.



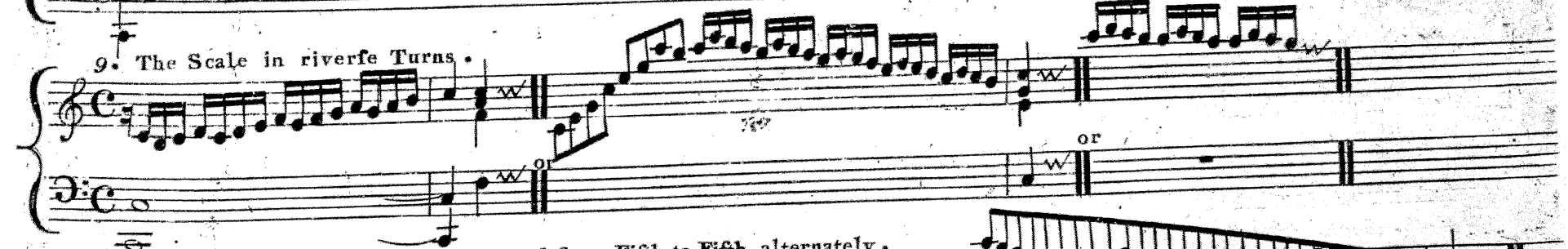
7. The Scale in defcending Sixths.



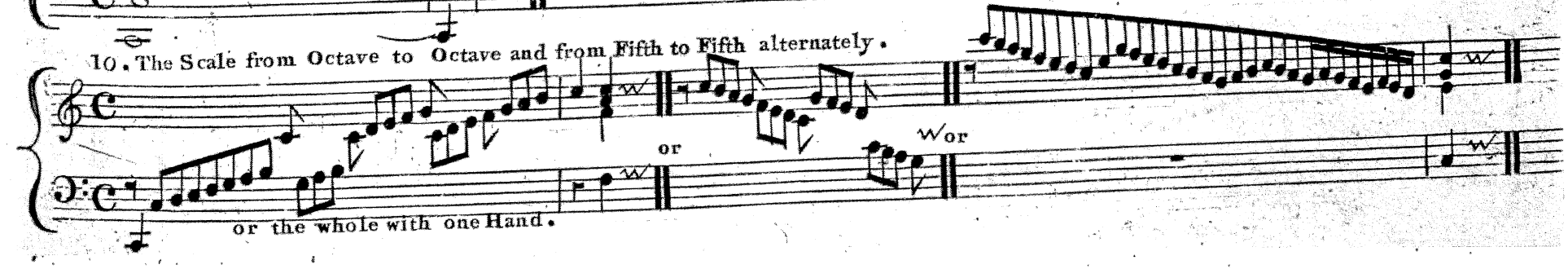
8. The Scale in Thirds both afcending and defcending



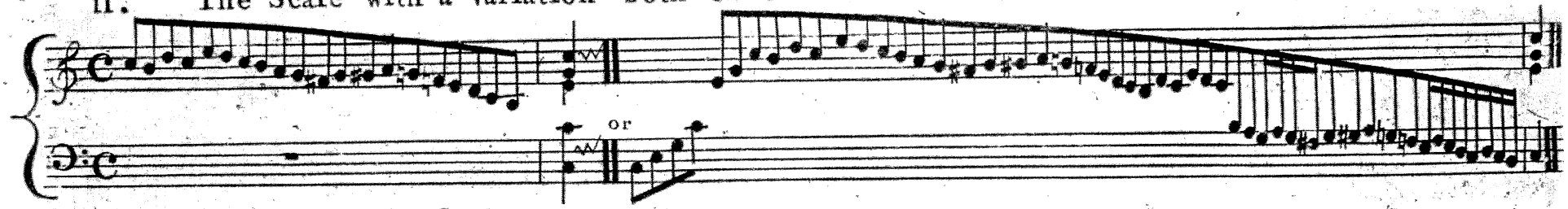
9. The Scale in riverfe Turns.



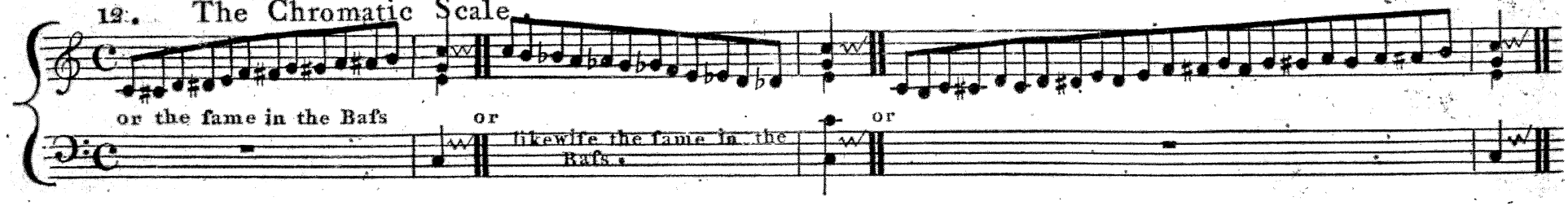
10. The Scale from Octave to Octave and from Fifth to Fifth alternately.



11. The Scale with a Variation both on the Octave and Fifth.

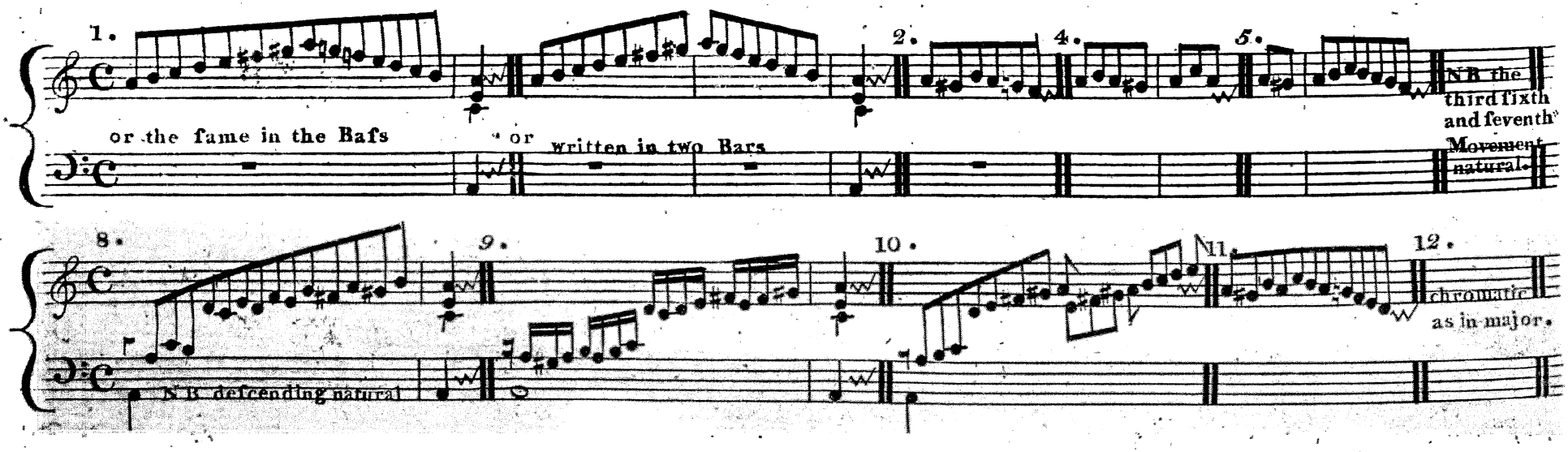


12. The Chromatic Scale.



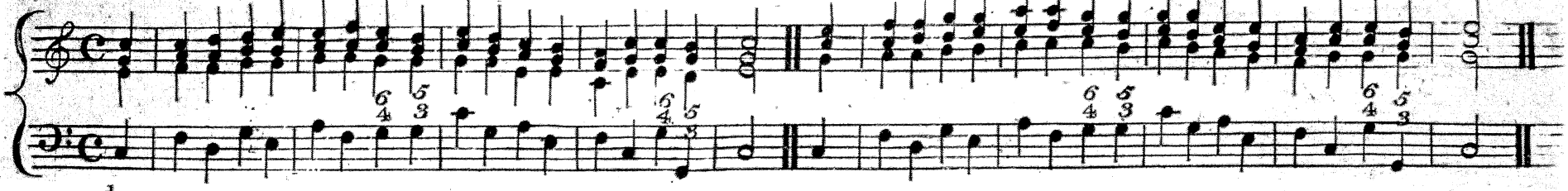
As the Subjects of the above Movements are fo very fimple, it will be eafy to tranfpofe them into any other MAJOR Mood, if only due Attention is paid to the Sharps or Flats in fuch Mood, and to the Explanation over each Movement.

The only Thing which is to be confidered if they fhall be tranfpofed into any MINOR Mood, is: The Difference in the afcending or defcending minor Scale. For in minor the Scale defcends according to its Marks, and afcends with the major Sixth and Seventh. See the Effect of this Rule in the foregoing Examples by the following:

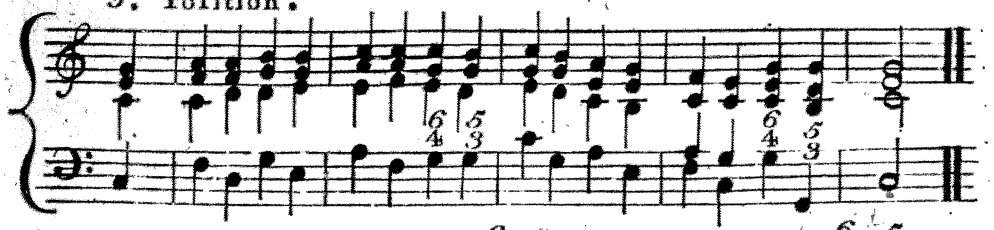


LESSON 4 A Series of common Chords, contained in the diatonic Scale.

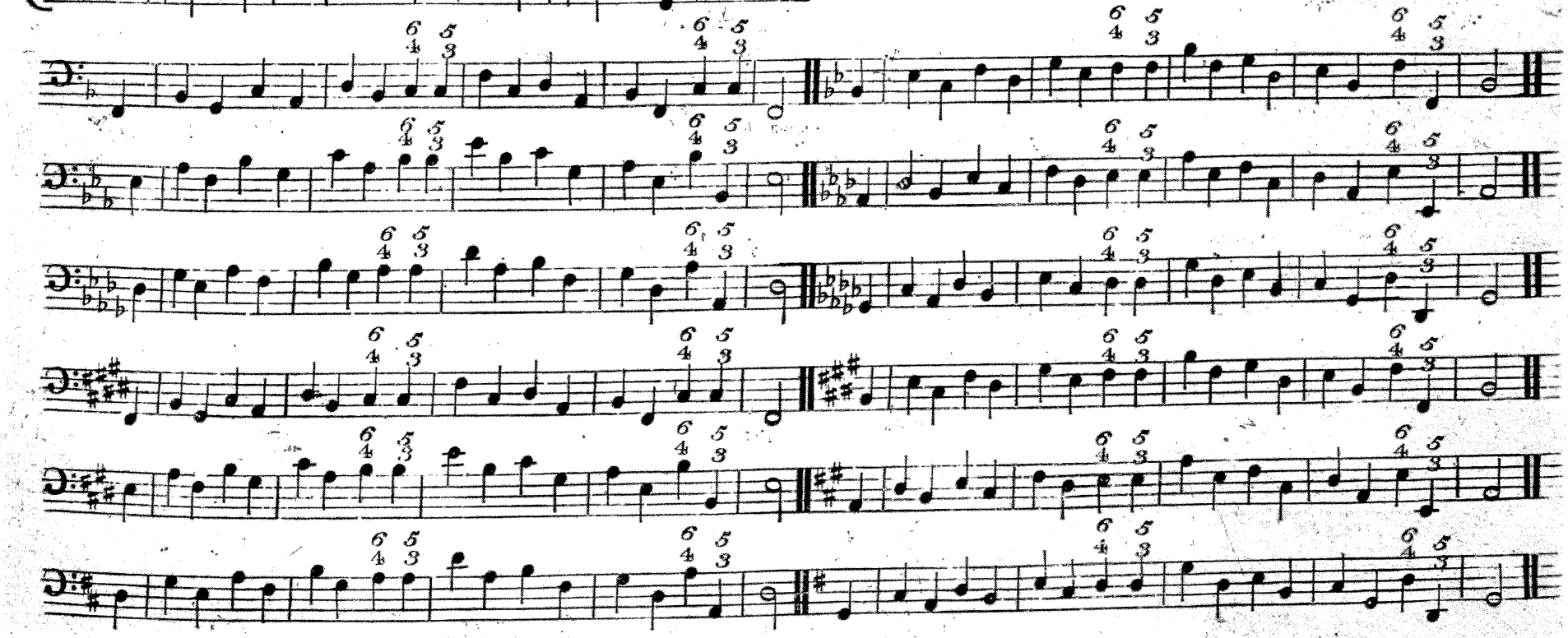
Majore in C. 1ft Pofition. 2nd Pofition.



3d Pofition.



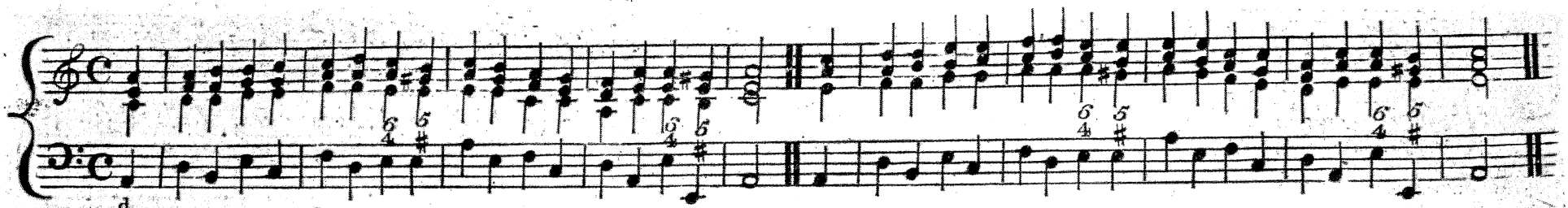
The following Examples ought to be practifed in all three Pofitions like the above in C, and it is hoped they will be found more improving in the Manner they ftand than with the Chords over the Bafs.



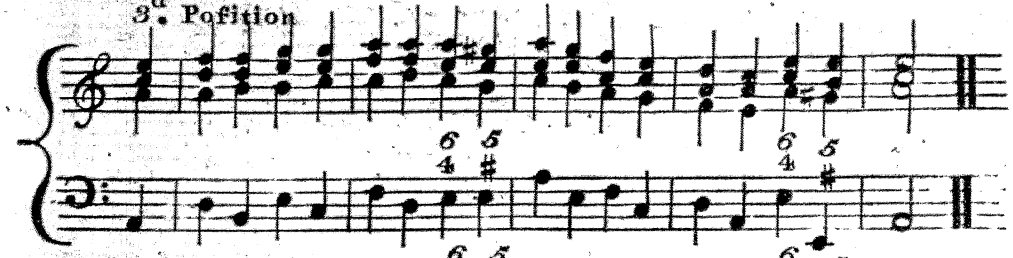
Minore in A.

1ft. Position.

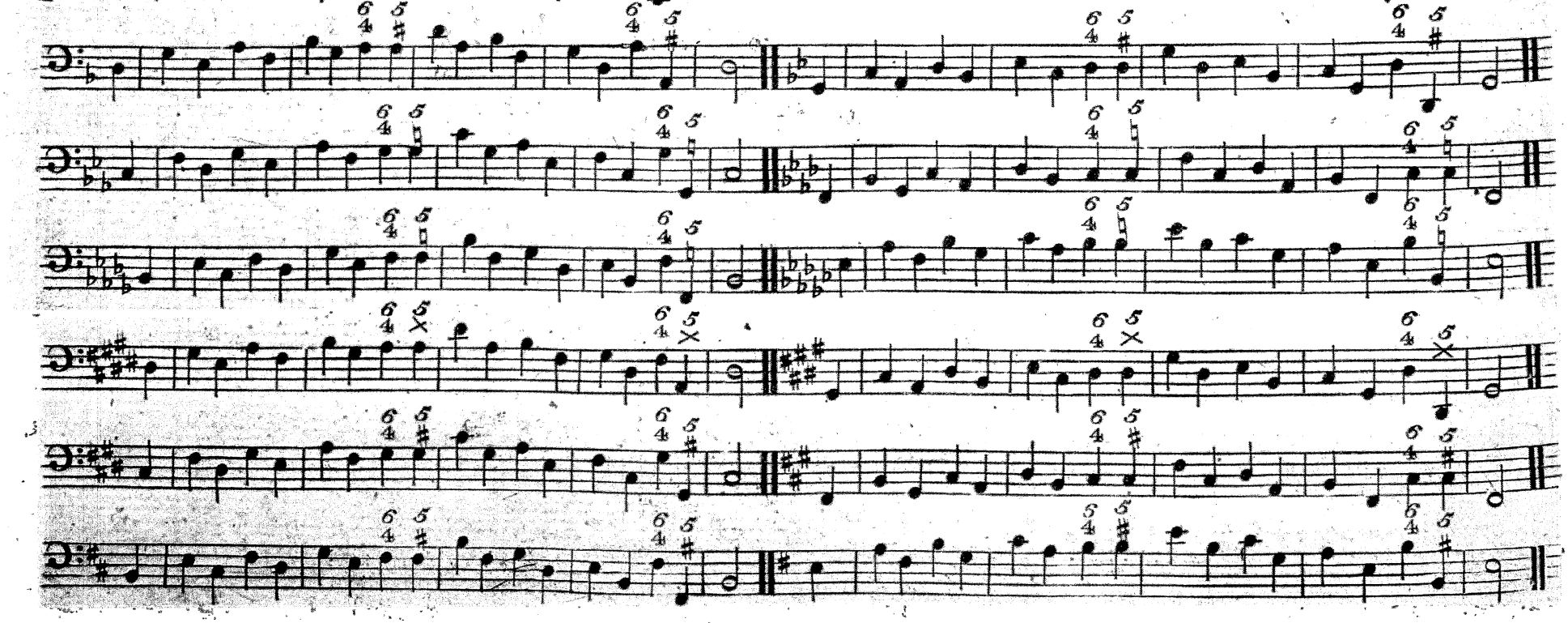
2nd. Position.



3d. Position



The following Examples alfo to be practifed in all three Pofitions like the above, which fhew that in minor all thefe Chords are natural according to the Scale, except that on the Fifth, (in the 2nd and 4th Bar) which always has the major Third, in the fame manner as at the Cadences (Lefson 2 Page 6.)



Several other Forms of the foregoing Movement.

Contrary Motion

minore

with intermixed Chords of the Sixth

contrary Motion

Chromatic

defcending only with 43 and 98

with 65/43 and 98/43

or

with 4/2 and 6

with 4/2 and 6/5

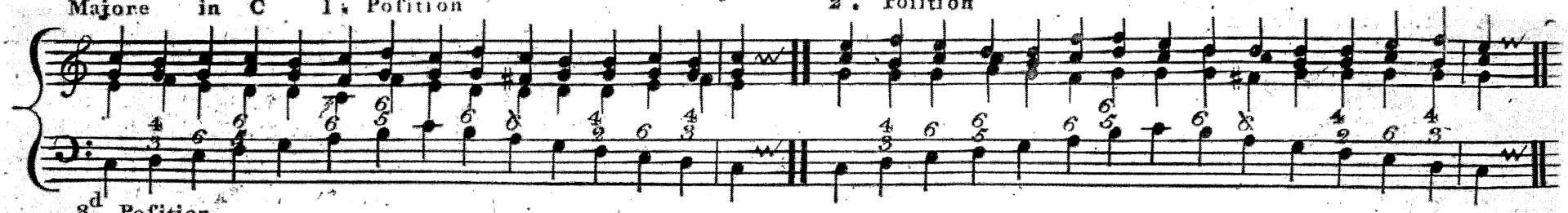
or

in five Parts both afcending and defcending (fine for the Harp.)

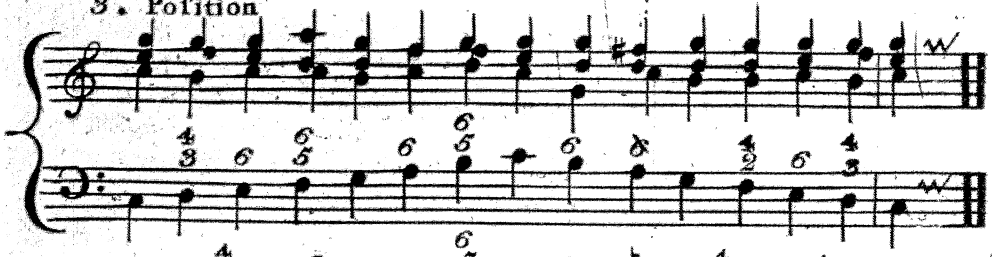
every Example of this Page can be uſed in any other Key, but not in all three Poſitions, except with ſome Alterations.

LESSON 5. The accompanied Scale. (A) its natural Accompanyment

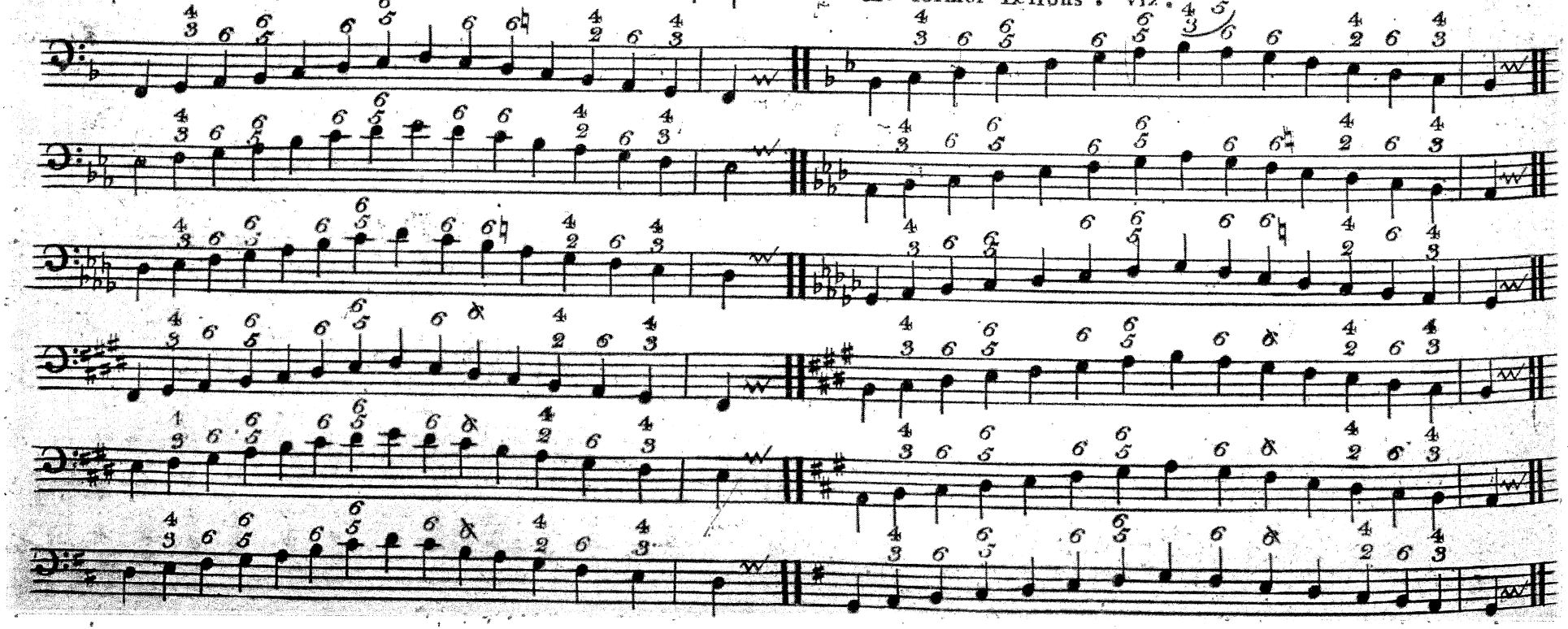
Majore in C 1ft. Position 2nd. Position



3d. Position



Tho the 2nd and 3d. Position of the accompanied Scale will not produce as good an Effect for a Prelude as the 1ft. yet the following Scales ought likewise to be practised in all three Positions for the sake of those Chords that have not been practised in such Positions in the former Lessons. viz:

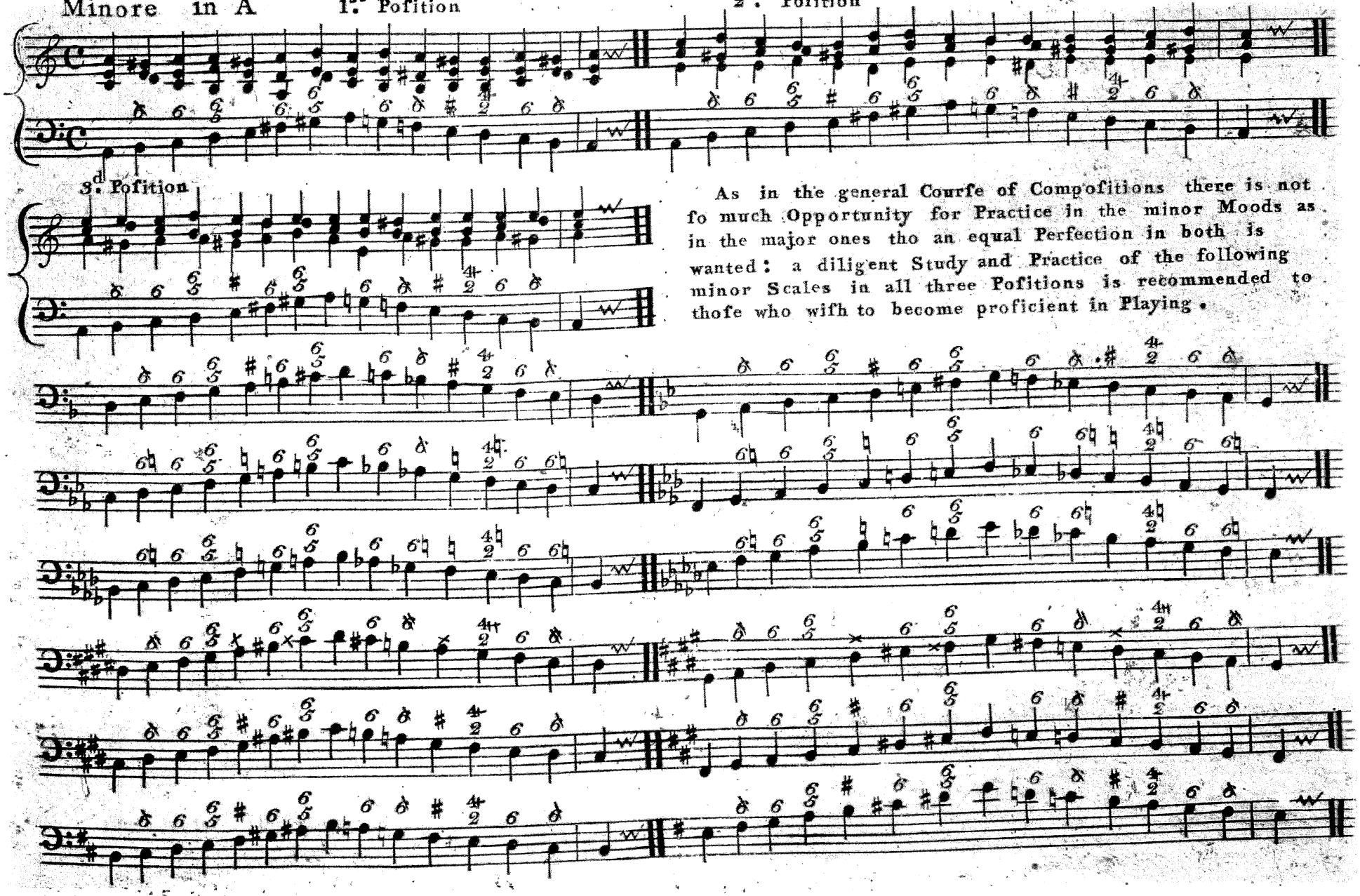


Minore in A

1st Position

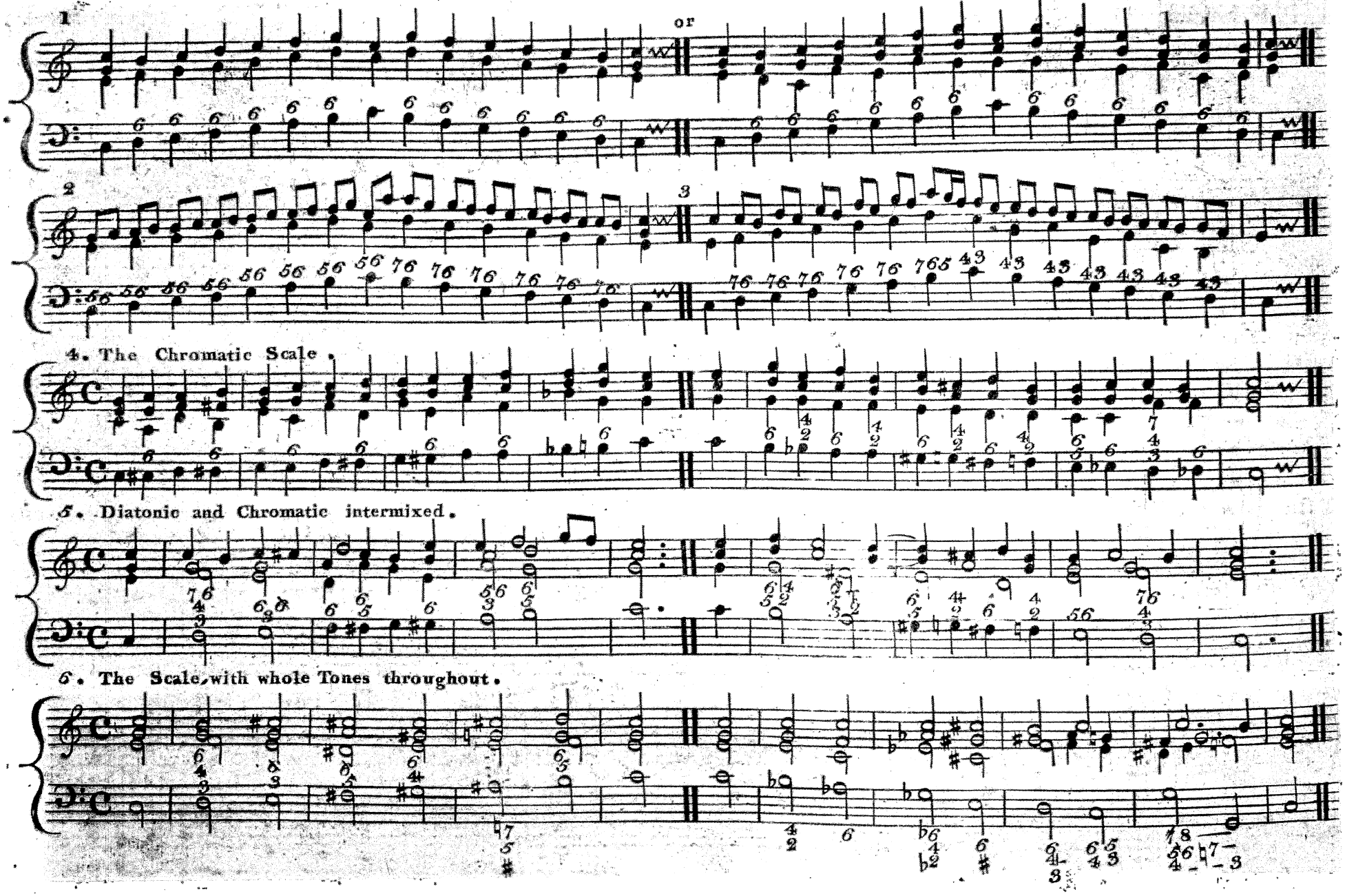
2nd Position

3d Position



As in the general Courfe of Compofitions there is not fo much Opportunity for Practice in the minor Moods as in the major ones tho an equal Perfection in both is wanted: a diligent Study and Practice of the following minor Scales in all three Pofitions is recommended to thofe who wifh to become proficient in Playing.

(B) Six other Forms of the accompanied Scale.



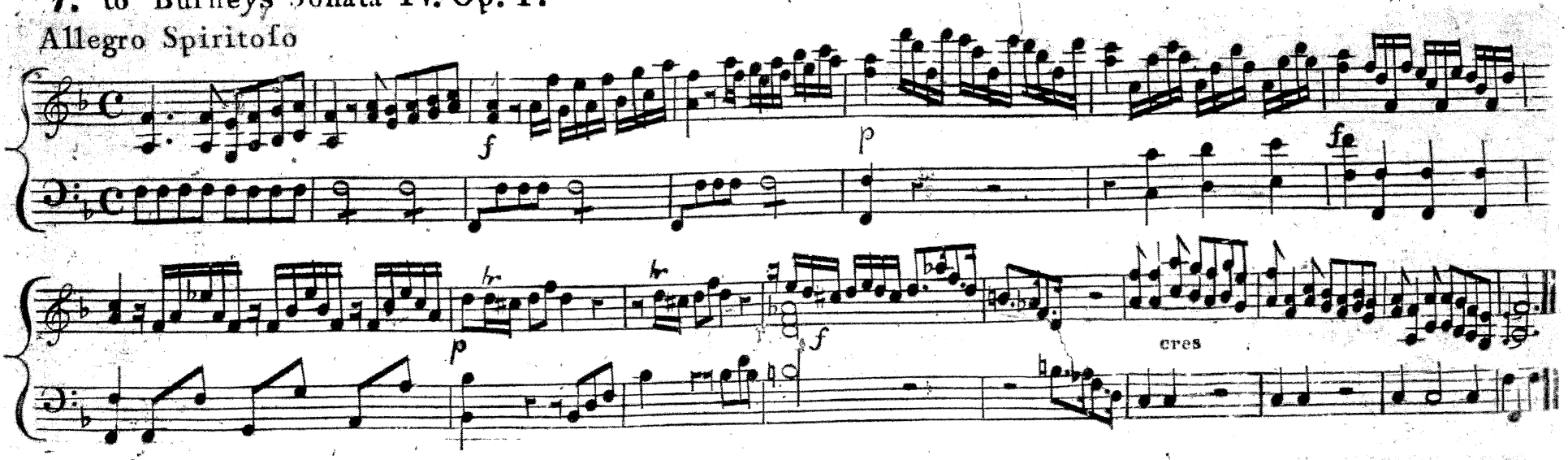
Lesson 6

Six Preludes to Sonatas of different Compofers (following in alphabectical Order) and a Poftlude to a Sonata by the Author .

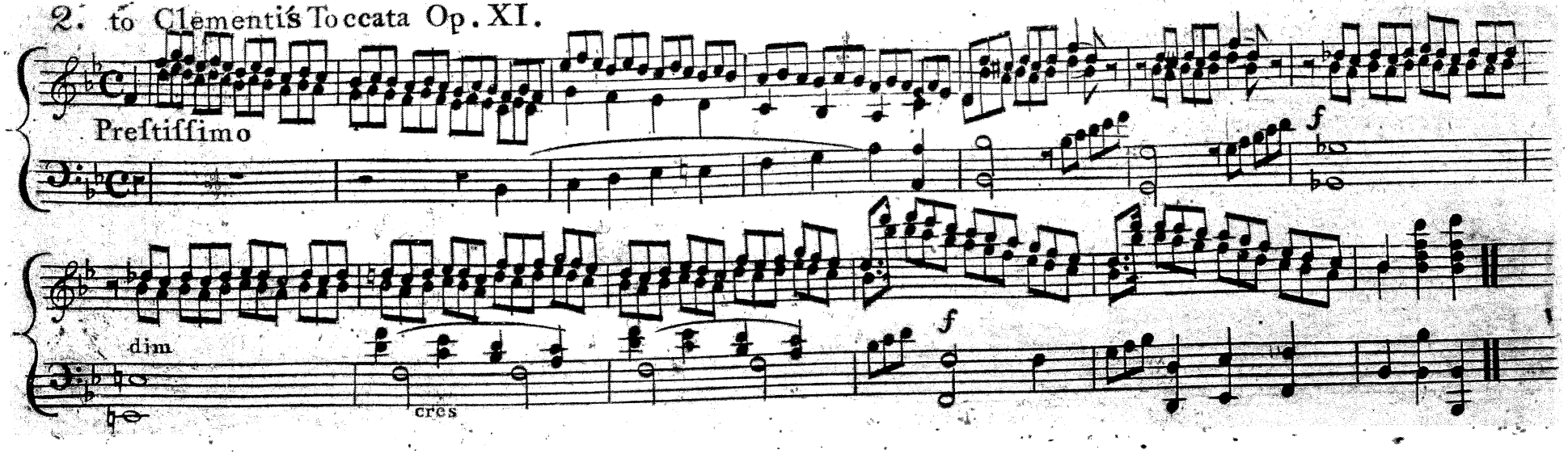
As fhort Specimens, how fome chief Thoughts of a mufical Piece may be ufed with more or lefs Liberty, for preluding in the Character of the fame.

1. to Burneys Sonata IV. Op. I.

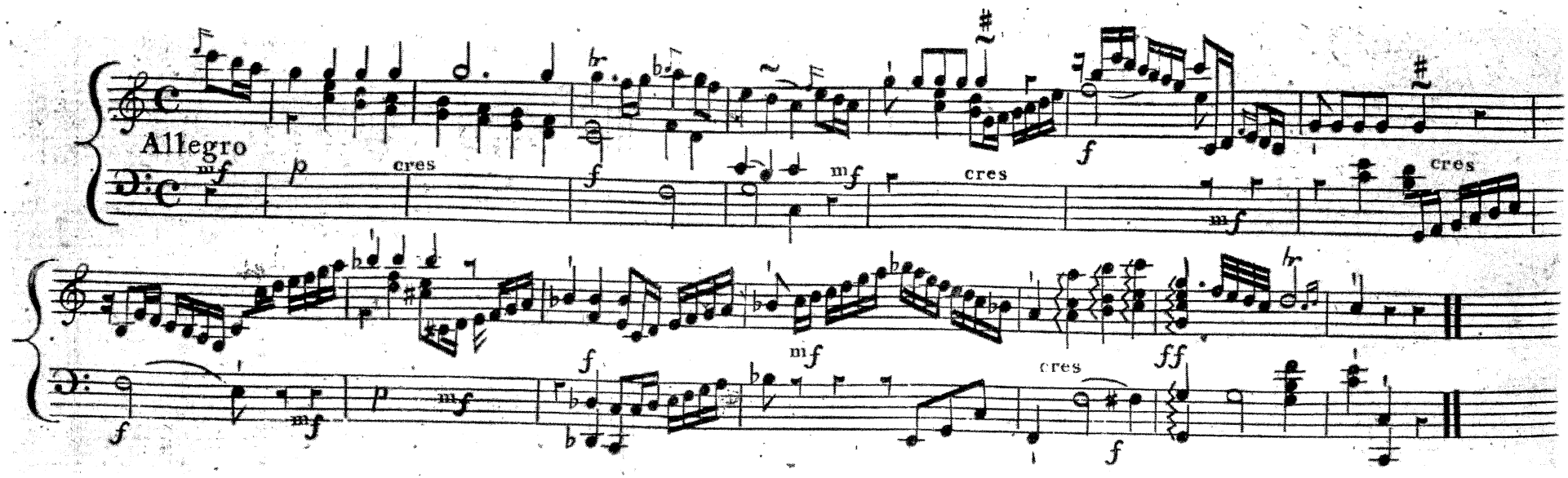
Allegro Spiritofo



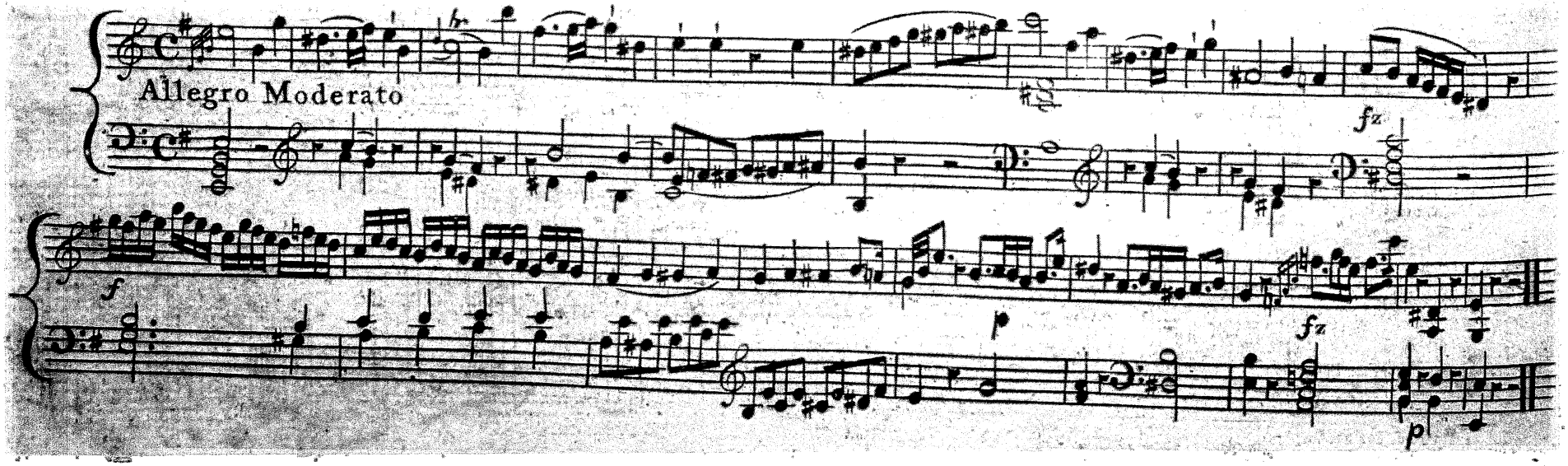
2. to Clementis Toccata Op. XI.



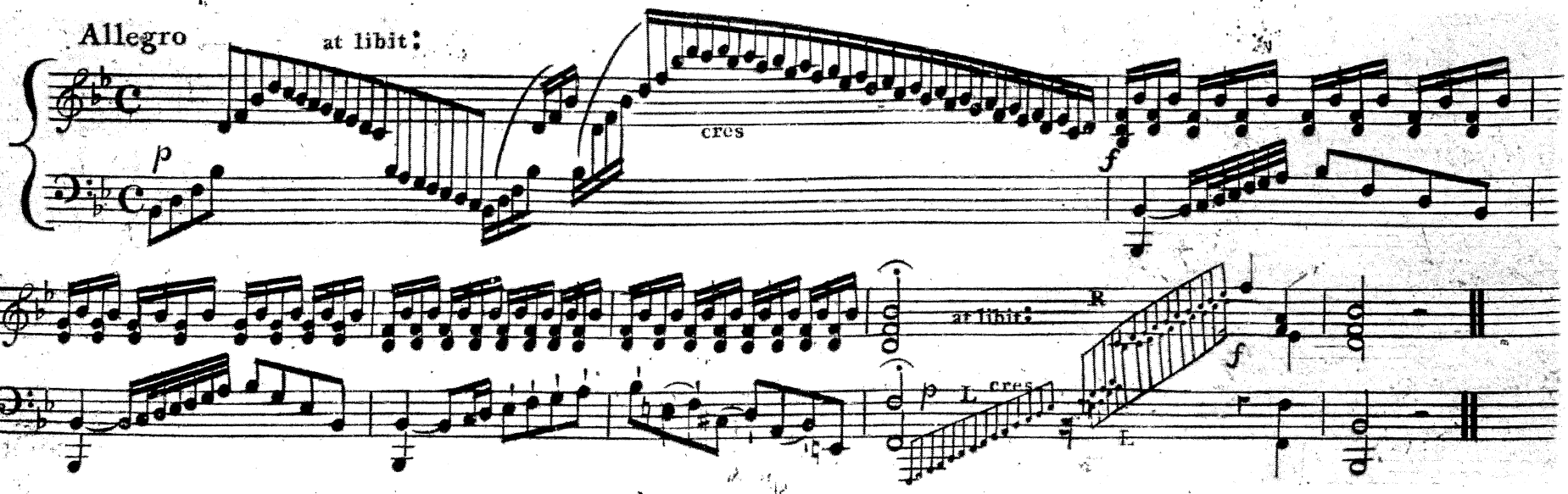
3. to Hæfsler's grand Sonata for three Hands. Op. XII.



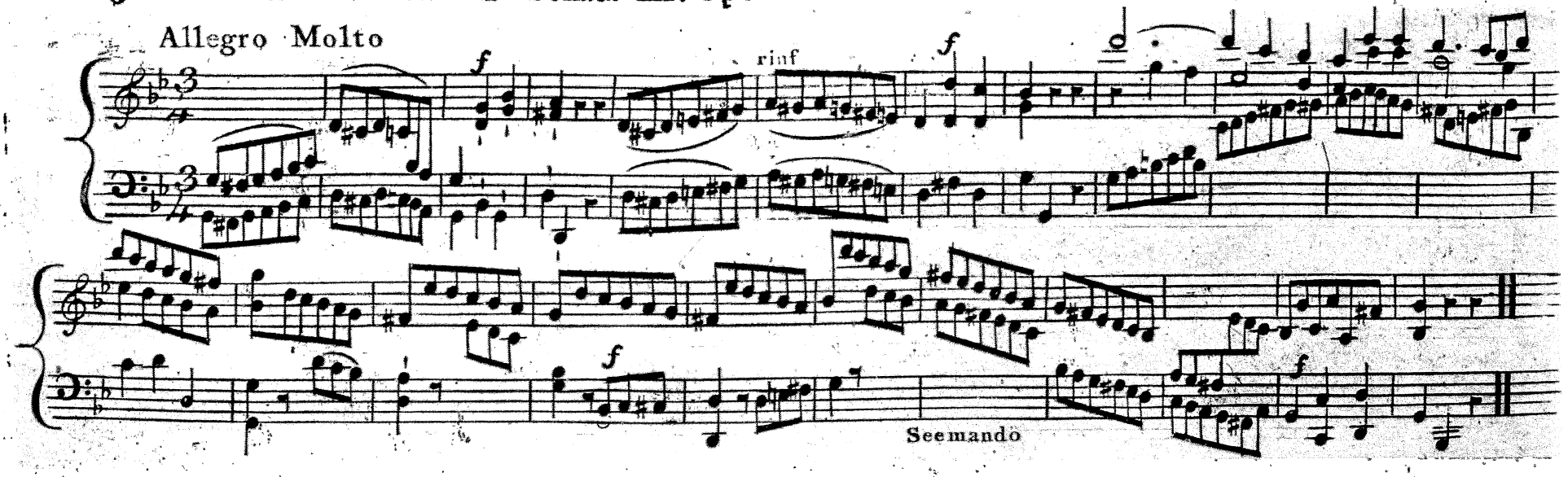
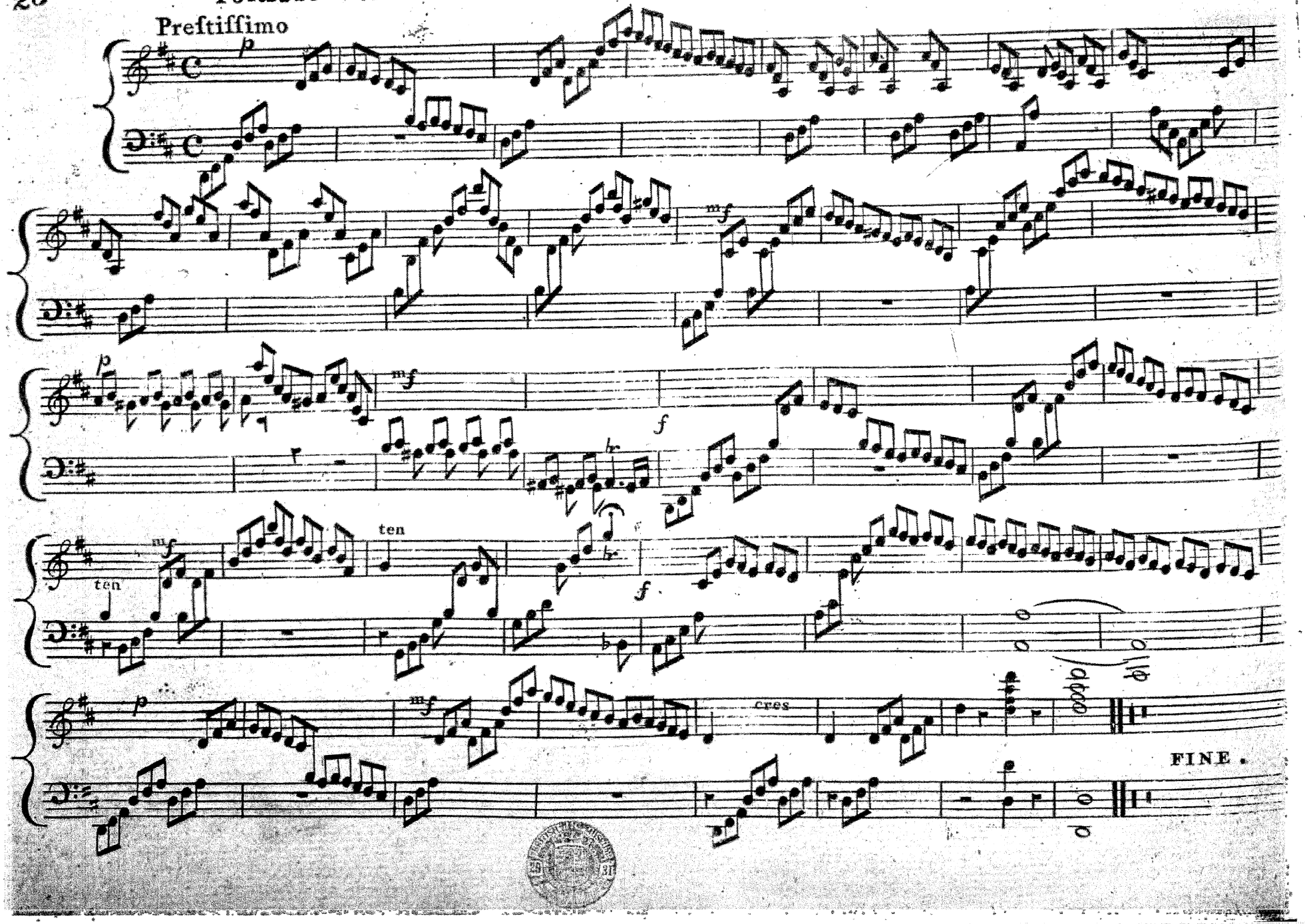
4. to Haydn's Sonata II. Op. LVIII.



5. to Horn's Sonata I Op. I.



6. to Hulmandel's Sonata III. Op. IV.



Poſtlude to Kollmans Sonata III Op. II.